

THE ART INSTITUTE OF CHICAGO

## Quarterly



*Detail of The Musicians, an early English needlework picture in stumpwork, gift of Mrs. Alice H. Patterson in memory of her sister, Mrs. Florence H. Crane*

APRIL 1, 1956 Volume I • Number 2

## TEXTILE COMMITTEE EXHIBITION

A special exhibition of Needlework and Textiles, gifts of the Textile Committee, is featured in the Agnes Allerton Wing and represents the remarkable interest in the collections taken by this ten-year-old Committee formed in 1945.

At that time, the textile collection of The Art Institute was growing so rapidly that it became imperative to create a special Decorative Arts Subcommittee to act in an advisory capacity for the textile arts. Members chosen were all actively interested in the field, and many were private collectors. Mr. Russell Tyson became its first Chairman.\*

The Committee set about with determination to remedy the weak places in the collection. One of the greatest gaps was in the Medieval and early Renaissance fields; and as such pieces are rare and costly, it was not an easy task to fill these needs. The Committee succeeded, however, in greatly enriching the collection by the addition of five pieces of 13th century Hispano-Moresque silks from the tombs of Lerida and Villasilga, and eight Spanish and Italian silks and velvets of the 14th and 15th centuries. These early examples are on exhibition in Gallery A-4.

The library of source material which has been added to the Textile Study Room owes its existence to the efforts of Mrs. Chauncey B. Borland, a member of the Committee. Mrs. Borland realized the great value of such material as

an added facility in the study of textiles by professionals as well as students and amateurs, and built this collection of rare books. It now includes seven original, handmade "notebooks" created by 19th century students attending the famous weaving school then flourishing in Lyon, France; thirteen "recipe books" devoted to dyes, and produced in France, England and America; twelve volumes containing swatches of actual fabrics; and a set of ribbon sample books which belonged originally to Mr. Luke Dresser, a merchant in Coventry, England. This set dates from 1811 to about 1870 and contains approximately 11,000 samples of ribbons in various styles, tipped in to the handmade and hand-scribed books. Many of the books from Mrs. Borland's collection are included in the current exhibition.

In 1945 also, the museum could boast of few pieces of early English needlework. This condition was remedied by Mrs. Borland who gave the greater part of her own fine collection. In Gallery A-2 may be seen the finest of these English embroideries, among them the bodice and cap illustrated, two men's caps, and two pillow covers. The bodice and matching cap are of white linen embroidered with white linen and silver thread. The men's caps, known as "night caps," are of fine linen embroidered with black silk, gold thread and sequins. These were worn indoors in the 17th century to guard against drafts, and were not for sleeping as the name implies.

Probably the most important of this group are the white pillow covers of intricate and ex-

\*The Textile Committee at present is composed of Mrs. Tiffany Blake as Chairman and Mrs. Chauncey B. Borland, Mrs. Howell B. Erminger, Mrs. Potter Palmer, Mrs. Edwin A. Seipp, Mrs. Walter Byron Smith, Mrs. James M. Hopkins and Mr. Russell Tyson.

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quisite workmanship executed in fine black and silver-gilt thread. Embroidery of such design and execution was greatly admired by Queen Elizabeth I, who frequently employed it in her costumes, as may be noted in period portraits of the famous English queen.

The charming 17th century stumpwork shown on the cover is a detail of the most recent acquisition of early English needlework in the

collection. The little picture, called "The Musicians," is a gift of Mrs. Alice H. Patterson in memory of her sister, Mrs. Florence H. Crane. In its entirety, the musicians appear in the center of a pastoral scene of great charm and intricate pattern. A shepherd and his sheep rest at one side, and a stag hunt goes forth on the other. The piece is executed in petit point, French knots, purled and couched stitches in

*Bodice and Cap of white linen embroidered with threads of white linen and silver. English, 16th century. Gift of Mrs. Chauncey B. Borland to the Textiles Collection*



colored silks. The heads of the figures are of padded white satin with the features identified by delicate stitchery. This picture is a fitting tribute to Mrs. Crane who was an active member of the Textile Committee from its inception until her death in 1949, and had long been interested in collecting early English embroidery.

Many years ago Mrs. Potter Palmer presented to the museum a group of historic printed cottons and has continued to add important examples. Among those given during the past ten years are *Les Travaux de la Manufacture*, from the first design created by Jean Baptiste Huet after he became chief designer for the Oberkampf factory at Jouy, and *Les Quatre Saisons*, from which the detail of Winter has been reproduced on cards and paper now on sale at the Museum Store. Mrs. Palmer's most recent gift is the rare English panel showing portraits of George III and the British Coat of Arms. These are on exhibition in Gallery A-3.

Adjacent to the Committee exhibition, in Gallery A-5, are displayed the most recent accessions to the textile collection. One of great interest is a hanging dating from the 1920s, a gift of Mr. and Mrs. Benjamin K. Smith. It is woven of yellow paper weft, and cotton warp, resulting in a yellow, grey and black design of stags, girls and flowers. A colorful feather poncho in this group represents the recently acquired collection of Peruvian Art in which there are approximately 280 fine textiles. Other recent accessions shown include printed cottons from Mrs. Bess B. Dahlquist, six embroidered French and English bookbindings dating from 1664 to 1828 from Mrs. Charles Rubens, and a 17th century cut and uncut velvet panel, the gift of Mrs. George Vovoedsky in memory of Mary Crane Russell.

This exhibition of the gifts of the Textile Committee will continue through June 18.

MILDRED DAVISON



Detail of woven panel of cotton and paper, grey and black design on yellow ground. French, about 1925. Gift of Mr. and Mrs. Benjamin K. Smith. Shown in gallery of recent accessions

## CHINESE PAINTINGS ACQUIRED

The intellectuals of China have always prided themselves on keen appreciation of art, for a Chinese gentleman could have no pretension to education unless he was something of a connoisseur. This alertness to beauty was not manifested in profuse displays of art objects any more than the constant droning of recordings in one's daily background is evidence of a true love of music. Chinese paintings were made for uninterrupted enjoyment over short periods of time. Consequently the framed picture, constantly displayed, is unknown in China and Japan. Orientals' pictures take three forms, all adapted to easy display, easy storing and quick accessibility: the hanging scroll, the handscroll and the album. All of these types are represented in our recent acquisitions.

There were very skillful painters in ancient China who were noted for their brush work, but who had no particular cultural background. These were known as "professionals," and were spoken of slightly as "commercial artists" who would naturally not have lofty thoughts. On the other hand was the multitude of scholars, trained from childhood in the use of the brush and enamoured of writing poetry. Now the Chinese say a picture is a painted poem and a poem is a written picture so there is small wonder that a "literary school" of painting should have grown up, whose members prided themselves upon their amateur standing, and also upon their lofty thinking. They were perhaps not entirely free from an amiable form of literary snobbishness. Our recent acquisitions are all paintings by "literary men."

It has never been easy to buy a really first-class Chinese painting. In so unfamiliar a field, Occidentals were apt to buy indiscriminately, and the Chinese saw no reason to sell priceless paintings to those who would pay equally high amounts for inferior things. To be sure, a great deal was written about *names* in Chinese painting, and by curious coincidences just such names kept turning up on paintings which were for sale. It had been a centuries-old custom of

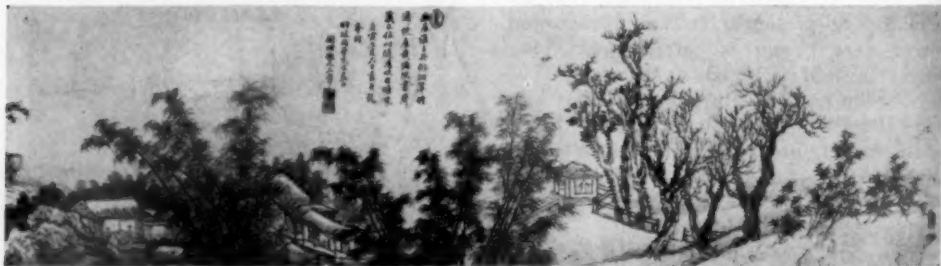


*Ink painting of a Mountain Landscape traditionally attributed to Kuo Hsi of the Sung Dynasty*

the Chinese dealers to supply paintings supposedly by any known and desired painter, for the gentlemen who came up to Peking from the provincial cities were keenly anxious to take home examples of the current Rembrandts, Cézannes, Picassos and Pollocks. It was so much easier to fake a signature than a painting and near impossible for one who reads Chinese characters stumblingly, or even easily, to detect a routine forgery. Shockingly, Chinese critics in their rhapsodical essays were no more hampered by fact than was Walter Pater when he wrote of Mona Lisa, or Ruskin of early Italian painters, and would be no more reliable guides than they in identifying unknown works. That practice has vastly complicated the problems of curators of the present day. However, with caution and study one may at intervals acquire masterpieces of Chinese painting.

The earliest of our recent acquisitions has been ascribed to Kuo Hsi of the Sung Dynasty (960-1279) and is very well known from frequent publication in important art works. It is an early ink painting of great nobility, but we hesitate to claim Kuo Hsi as its author. The painting may be a trifle later than the Sung Dynasty, perhaps fifty years or so; but at this distance, and with our imperfect knowledge of Chinese painting, a century or two has no real significance. Chinese landscapes were called "Mountain Water" pictures (*shan shui*), and a Chinese landscape without a mountain is almost inconceivable. The grandeur of the towering mountains in this painting expresses perfectly the reverence and awe with which the Chinese regarded the mountains. In looking at such a picture it is well to begin at the bottom, imagining oneself a traveler, and follow the contour of the landscape, climbing higher and

*Detail of a Bamboo Scroll by Wang Hui, one of Six Great Masters of the Ch'ing Dynasty. Gift of Mr. Wango Weng*



*An Evening Repast by Tang Yin (1470-1523). Gift of the Joseph and Helen Regenstien Foundation. Ming Dynasty*





higher, wondering sometimes whether the best path has been chosen.

Chinese artists were adept in depicting snowy landscapes in all their wintry moods. In a delightful hanging scroll recently given by Russell Tyson, Wen P'o-jen (1502-1575) of the Ming Dynasty presents a charming mountainside veiled by the lacy fretwork of new-fallen snow on graceful trees. (See page 28.) It is crisp and clear and of precise delicacy of brushwork, a true ink painting with very delicate washes of yellow on the sides of the cliffs, faint red on the buildings, and a touch of green on the pine boughs. All these are hardly noticeable in themselves, but do much to enhance the composition. The narrow gorge through which runs a streamlet winds upward toward the rocky peaks silhouetted sharply against the dark sky. It is crossed by a long zigzag bridge, with an occasional building huddled against the rocky sides, and near the summit, a small walled town. Doubtless Wen P'o-jen's colleagues would look on such a spot as an ideal place for composing immortal poems and painting deathless pictures. That probably was the impression he wished to create. Wen P'o-jen came of a distinguished family of painters. His uncle, Wen Cheng-ming, is represented in our collection; his cousin, Wen Chia, was a good artist.

T'ang Yin (1470-1523), another Ming artist, was famous as a calligrapher as well as a painter. Our painting, *Evening Repast*, gift of the Joseph and Helen Regenstein Foundation, is a bold experiment in representing the moods of the skies. Seldom do the Chinese painters give much regard to cloud formations except for the billowing mists that shroud so many of their landscapes. The bright gleam in the sky behind the trees must have been a startling innovation. The freshness of the crisp brush strokes and the brilliancy of the ink washes suggest the cool of evening outside the candlelit dining hall. The painting is followed by a boldly written poem of over one hundred characters in T'ang Yin's famous writing. The brush work is the best part of the poem, which lacks inspiration. But a long-winded comment on the seasons



*Album Leaf by Shih T'ao, famous painter and poet of the 17th-18th centuries*

and auspices of the year contains a familiar counsel somewhat obliquely stated:

*—if you should meet with beautiful scenery  
And auspicious moments and also take delight  
In pleasurable pursuits,  
Not to burn the tall candle and  
Illumine the fragrant wine jar  
Is to lead an empty life.*

Wang Hui, born towards the end of the Ming Dynasty (1632-1717), became a distinguished artist of the succeeding Ch'ing Dynasty and did much work by commission of the great emperor K'ang Hsi. He was highly esteemed and was called one of the Six Great Masters of the Ch'ing Dynasty. He specialized in landscapes but was also a skillful painter of bamboos. Our scroll shows a series of bamboo thickets within which stand some simple buildings. As the groves thin out, a busy brook rushes across the rolling fields. It is easy to see that Wang Hui was interested principally in the bamboos, for

the buildings are perfunctorily drawn, a sort of focal point for the primarily important bamboos. He dates a small poem at the middle of the composition: the year 1710, eleventh month, eighteenth day. At that time Wang Hui was seventy-eight years old and still painting with precision and dash, although his calligraphy was getting a bit shaky. The picture is full of fresh air moving the pliant bamboos and the poem mentions that the sound of reading from the studio could be heard beyond the outer walls. (The Chinese love to read aloud.) This charming scroll is the gift of Mr. Wango Weng.

A very important album, long treasured in Japan, contains eight paintings by Shih T'ao, a famous painter of the seventeenth-eighteenth centuries. His proper name is Tao Chi, but his *hao* or painter's name of Shih T'ao is best known. To be sure he had a number of other names, a custom of many of the painters, exactly as the Italian Renaissance men are now known to us,—Perugino, Sodoma, etc. He was one of the most highly publicized artists of the period, and did nothing to minimize his importance. He was an eccentric monk condemning the works of others as trite and claiming that he had done much to free contemporary painting from its academic shackles. He prided himself on his poetry as well as his painting, and was a skillful calligraphist.

Each painting in the album bears a poem, the one supplementing the other, and equally expressive of expert brush work. The illustration shows a plump philosopher, impersonating a hermit, and looking down on the world from his mountain top. The poem comments:

*Why does this ancient solitary lean against the rock?  
Is he searching for new expressions? (poetical images)  
The breeze comes softly from the pines  
And gently soothes his troubled spirit.\**

The hermit's role which gentlemen of leisure loved to assume had nothing to do with asceticism. It was merely an expression of the desire to "get away from it all" as can be seen in many paintings of the secluded ones, who are represented in mountain fastnesses conversing with friends of their own choosing, little servant boys and wine jugs close at hand.

CHARLES FABENS KELLEY

\*I am indebted to Mr. T. H. Tsien for much assistance with the Chinese poems.

*Snowy Landscape by Wen P'o-jen (1502-1575). A true ink painting by one of a distinguished family of painters of the Ming Dynasty. Gift of Russell Tyson*





## EDUCATIONAL ACTIVITIES IN THE ART INSTITUTE

### SPRING AND SUMMER 1956

Open every day in the year, Weekdays 9 a.m. to 5 p.m. Sundays and Holidays 12 to 5 p.m.  
Libraries of Art and Architecture, Mondays through Fridays 9 a.m. to 5 p.m.  
Cafeteria, Mondays through Saturdays 9 a.m. to 4 p.m.  
Mather Room (table service), Mondays through Fridays 11:30 a.m. to 3:30 p.m.

**LECTURES, FORUMS, FILMS, in Fullerton Hall or the Club Room • by members of the museum staff and guest authorities**

**Fridays, 8:00 P.M.**

**Apr. 6** Chinese Paintings from the Palace Collection  
Now in Formosa, by *Dr. Aschwin Lippe, Associate Curator of Far Eastern Art, The Metropolitan Museum of Art, New York City*

**Apr. 13, 20, 27 and May 4**

Festival of Films on the Arts, in *Club Room*

**May 11** Children of Paradise, a French film with English titles, in *Fullerton Hall*

NOTE: Because of the length of the film, the program will begin at 6:30 P.M.

**18** Design in Scandinavia, in *Fullerton Hall (Final)*

**GALLERY LECTURES, STUDY AND DISCUSSION GROUPS • in gallery specified**

Understanding a work of art is an active process requiring search, direct experience of the art work, and study. Members of the Institute staff and guest instructors can assist understanding by discussion, sharing of experiences, giving insights into ways of looking. Most of the activities listed below have been arranged in series, for greater benefit of those who can plan to attend regularly.

**Tuesdays, 11:00 A.M.**

***For Whom They Posed: A Series on the Portrait***

**Apr. 3** Expressionist and Other Recent Approaches to the Portrait, by *Whitney Halstead, in gallery 38. (Last of the Series)*

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***The Opening of a Vista: A Study of the Landscape in Art***

Appearing first as a background for the figure in paintings of the early Renaissance, the landscape emerged to become at times the main preoccupation of the painter. This series touches on some highlights of this artistic form. Although each session is complete in itself, the series will be most valuable if attended regularly.

**Apr. 10** The Emergence of the Landscape in Western Art, by *Daniel Catton Rich, in gallery 45*

**17** Poussin and Claude Le Lorrain; Turner and Constable, by *Kathleen Blackshear, in gallery 27*

**24** A New Look at the Barbizon School, by *George D. Culler, in gallery 30B*

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***Art Through Travel • by Dr. Dudley Crafts Watson and guest lecturers, for the general public. Admission 80c. Members admitted free.***

**Sundays, 2:30 and 4:00 P.M.**

**Apr. 1** Wonderful Copenhagen, by *Addis Osborne*

**8** Paris Forever

**15** Paris Forever

**22** Incomparable Venice

**29** Incomparable Venice

**May 6** Italian Lakes and The Alps

**13** Italian Lakes and The Alps (*Final*)



*Ingeborg Lundin, one of the chief designers for Orrefors Glass, in Sweden, and some of her creations to be seen in the East Wing Galleries display of Design in Scandinavia—An Exhibition of Objects for the Home—May 17 through June 14.*

- May 1** Impressionist and Realist: Courbet and Monet, by Frederick A. Sweet, in gallery 32
- 8** The Oriental Contribution to Western Landscape, by Jack Sewell, in gallery 25
- 15** The Landscapes of Cézanne, Gauguin and Van Gogh, by Thomas M. Folds, Chairman, Department of Art, Northwestern University
- 22** What Does Landscape Offer the Painter Today? by George D. Culler, in gallery 25 (Final)

### **Now on View**

**Fridays, 12:15 P.M.**

The current exhibitions of the Art Institute discussed in the galleries by members of the museum staff and guest lecturers.

- Apr. 6** Chicago Regional Artists Exhibition, by Margaret Dangler, in East Wing Galleries

- Apr. 13** The Society of Typographic Arts Exhibition, by George McVicker, illustrator and designer, with slides, in the Club Room

**20** Program to be announced

- 27** Early Italian Paintings and Decorative Objects among the Masterworks from Yale University, by Hans Huth, in East Wing Galleries

- May 4** People, by Katharine Kuh, in the Gallery of Art Interpretation

- 11** People, by Carol Osuhowski, in the Gallery of Art Interpretation

- 18** Design in Scandinavia, by George D. Culler and guest designer, in East Wing Galleries

- 25** Design in Scandinavia, by Alan Sawyer and guest designer, in East Wing Galleries (Final)

### **Great Men and Great Movements in the Arts, by George D. Culler, museum staff and guest consultants, in Fullerton Hall**

**Fridays, 2:00 P.M. and 6:30 P.M.**

Important films exploring the works of the great masters make possible a new approach to the study of their artistic achievements. They come alive as artists and human beings. Using the film and related visual material, a short series of meetings will be devoted to each of several artists.

Although planned to be attended as a series, any single session will be instructive.

### **Michelangelo, The Titan**

**March 30; April 6, 20, 27**

### **The Past and the Present, by Margaret Dangler and Carol Osuhowski, instructors**

**Fridays, 4:00 P.M. through May 4**

The meaning and importance to us today of the great arts of the past—an introductory series which will meet in the galleries of the Art Institute to explore the collections in the light of their impact on 20th Century life. Place of meeting will be posted at the information desk each week.

## STUDIO, DRAWING AND PAINTING ACTIVITIES FOR ADULTS

### Members' Studio

**Tuesdays, 2:00 P.M.**, continuing through May 8, under the direction of Kay Dyer

**Fridays, 2:00 P.M.**, continuing through May 11, under the direction of Briggs Dyer

### Adult Sketch Class

**Tuesdays, 5:45 P.M.**, continuing through May 22, under the direction of Addis Osborne, in Fullerton Hall

**Fridays, 10:00 A.M.**, continuing through May 18, under the direction of Thomas Kapsalis, in Fullerton Hall

Studio courses in drawing from life for beginners and regulars. Simple materials may be purchased at the door of Fullerton Hall. Drawings are displayed for criticism and Honorable Mentions are given.

## EVENTS FOR CHILDREN • in Fullerton Hall

*Classes for Children—The Raymond Fund, under direction of Addis Osborne—drawing demonstrations and slides for children*

**Saturdays, 11:30 A.M.**

- Apr. 7** Champion
  - 14 Light and White
  - 21 Dark and Gray
  - 28 One by One
- May 5** Always There
  - 12 An Artist's Life
  - 19 Vacation Sketching

*Special Summer Sketch Classes for Children, ages 6 to 16 • under direction of Virginia Bath*

**Tuesdays, 10:30 A.M.**

- June 26** Special Sketch Class I
- July 3** Special Sketch Class II
- 10 Special Sketch Class III
- 17 Special Sketch Class IV
- 24 Special Sketch Class V
- 31 Special Sketch Class VI

## THE GOODMAN THEATRE

### Members' Series:

April, 1956

#### Ring Round the Moon

by Jean Anouilh, adapted by Christopher Fry. "The Ring" is an enchanting love comedy, in which romanticism and satire are delicately intermingled. Mr. Anouilh is certainly in the front rank of French dramatists, and the adaptor, Mr. Fry, is equally well known for his "The Lady's Not for Burning" and many other successful plays.

April 13 & 14; 17-21; 24-29

(Tuesdays & Thursdays curtain at 7:30)

All other days curtain at 8:30)

Matinee Thursday, April 26—2:00 p.m. curtain

May, 1956

#### Idiot's Delight

by Robert Sherwood. This is a Memorial Production. Mr. Sherwood died quite recently. His skill as a dramatist, his genius in the field of comedy, joined with a penetrating insight into the lives of men, resulted in a series of excellent plays of which Idiot's Delight is often rated as the best.

May 11 & 12; 15-19; 22-27

(Tuesdays & Thursdays curtain at 7:30)

All other days curtain at 8:30)

Matinee Thursday, May 24—2:00 p.m. curtain

## CHILDREN'S THEATRE

presents Saturday-Sunday Matinees

March and April

#### Davy Crockett and His Coonskin Cap

by Margery Evernden, will be the last play of the season in the Children's Theatre. It is good to see playwrights turn for their material to American life and tradition as rich in personalities and events as may be found anywhere. Davy Crockett is American to the marrow of his bones, and a hero masquerading in a coonskin cap.

Saturdays, March 31—May 26 at 2:30 p.m.

Sundays, April 8—May 27 at 3:00 p.m.

Extra morning performance Saturday, May 5 at 10:30 a.m.

## Exhibitions

### Special Exhibition of Needlework and Textiles

Gifts of the Textile Committee over a period of ten years.

*Agnes Allerton Wing: January 18-June 18*

### 59th Annual Exhibition by Artists of Chicago and Vicinity

This all-juried exhibition was selected by Hedda Sterne, artist, of New York City, Ibram Lassaw, sculptor, of New York City and Gordon B. Washburn, Director of the Department of Fine Arts, Carnegie Institute, Pittsburgh.

*East Wing Galleries: March 8-April 12*

### Society of Typographic Arts

Annual show of the work of Chicago artists in connection with commercial printing and designing.

*Gallery 11: March 31-May 6*

### Highlights from the Alfred Stieglitz Collection

Fine examples of work by Demuth, Dove, Marin and O'Keeffe from the permanent collection of the Art Institute, given by Stieglitz's wife, Georgia O'Keeffe.

*Gallery of Art Interpretation: March 1-May 1*

### People

A small exhibition of paintings in the collection in which no people appear. Still, each tells a story about people, and their presence is felt.

*Gallery of Art Interpretation: May 10 through Summer*

### Ancient Peruvian Art

A new selection of ceramics and textiles from the recently acquired Gaffron Collection.

*Galleries L-4 and L-4A: February 1-Indefinite*

### Selections from the Mr. and Mrs. Joseph R. Shapiro Collection

A large and valuable collection of prints by modern artists given recently by these Chicago collectors includes particularly welcome subjects by Matisse, Chagall and Rouault, and most of the famed etchers and lithographers of the modern world.

*Gallery 11: Continuing*

### Society for Contemporary American Art—16th Annual Exhibition

The exhibition is made up of paintings and sculpture selected by members of the Society.

*East Wing Galleries G-58, 59, 60: May 17-June 14*

### Masterworks From Yale University

A sampling of Yale's art collections includes, notably, eleven early Italian paintings. Painting and sculpture from the Société Anonyme collection, valuable illuminated manuscripts and a gallery of Oriental objects and textiles. Selections from the William Robertson Coe Collection of Western Americana—prints, drawings, watercolors, in Galleries 16, 17.

*East Wing Galleries G-52, 53, 54: April 21-May 1*

### Portrait Printmakers of Japan

Portraits of the leading Kabuki actors and famous beauties of the 18th century done by the outstanding artists of the day.

*Gallery H-5: March 16-April 29*

### **Oriental Textiles from the Collection of Miss Elizabeth Cheney**

Robes and accessories from Miss Cheney's collection are supplemented by a few recent textile gifts to the museum collections.

*Gallery H-9: Extended through April 29*

### **Photographs by Arnold Genthe**

An exhibition of the work of the late photographer noted for his portraits, with particular emphasis on his earliest works in Chinatown and the San Francisco earthquake of 1906.

*Gallery 5, Main Floor: March 15-May 1*

### **Photographs by Margaret Bourke-White**

Famous woman photographer of Life magazine, in a retrospective exhibition of her most noted photographs.

*Gallery 5, Main Floor: May 15-July 1*

### **Stuyvesant Peabody Photography Collection**

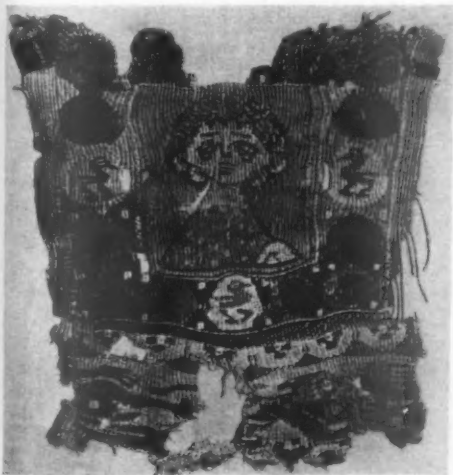
Fifty works selected from the Art Institute's Stuyvesant Peabody collection of photographs, acquired during the past five years through the Peabody Fund.

*Gallery 5, Main Floor: July 15-September 1*

### **Design in Scandinavia**

Objects for living, designed and made in the countries of Denmark, Finland, Norway and Sweden and circulated as an exhibition to Museums in Canada and America.

*East Wing Galleries: May 17-June 14*



*Square Panel of Tapestry from Egypt, Coptic Period, 6th-7th century. From Kanegafuchi Collection in Tokyo*

### **Ryerson Library Acquisition**

Recently acquired by the Ryerson Library is a two-volume publication of Coptic Textiles From Burying Grounds in Egypt, owned by the Kanegafuchi Spinning Company, Ltd., of Tokyo. It consists of 150 full-color plates of great fidelity, mounted on Japanese handmade papers 14½" x 18", and boxed; and a volume of text, in Japanese. It was published in 1955 by Kyoto-Shoin Co. Ltd., Tokyo. The editor, Kunisuke Akashi, was instrumental in locating this collection (of which the published plates are but a small part) some twenty-eight years ago. The spinning company purchased it on his advice from Yamanaka Art Gallery, who obtained it from the eminent French geologist, Dr. Ferdinand André Fauqué. These volumes may be studied in the Library. Persons interested in seeing original 5th and 6th century Coptic textiles will find a considerable portion of the Art Institute's collection conveniently assembled and mounted on boards in the Textile Study Room, in the Department of Decorative Arts.



## DESIGN IN SCANDINAVIA

Design in Scandinavia, an exhibition of seven hundred objects designed and made in the countries of Denmark, Finland, Norway and Sweden—the showing of which in American and Canadian art museums is financed by these countries—will form a major Spring exhibition at the Art Institute, May 17 through June 14. It has long been recognized by design-conscious Americans that the northern European countries produce objects for daily use of such surpassing beauty as to become the major inspiration of the modern movement in the rest of the modern world. This showing is therefore an important international event in art circles, and one which touches the lives of all discriminating people.

That object upon which so much individuality of design has been lavished in recent years—the chair—is well represented in this exhibition by numbers of designers and workshops; and there is also stainless steel flatware, crystal, tapestries, pottery, silver, and wooden utensils and toys. Gotthard Johansson, writing in the catalog published in Norway for this exhibition, accounts for the breadth and depth of design in everyday things in Scandinavia with this explanation: "Feeling for quality and design culture on a broad basis cannot be achieved until the purchasing public has at its disposal a sufficiently large selection of good things, and at the same time possesses the freedom of choice which knowledge and judgment confer." He looks to the day when "rigid conventions and ugly artifacts" become wiped out by a plethora of well designed, mass-produced home furnishings for the modern community.



*Two objects much admired, in this widely travelled exhibition, are Hans J. Wegner's straight chair manufactured by Johannes Hansen, Copenhagen, and the sterling silver teapot with ivory handle designed by Karl Gustav Hansen and produced in Kolding, Denmark. Design in Scandinavia exhibition is being circulated by the American Federation of Arts*

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## MASTERWORKS FROM YALE UNIVERSITY

The Chicago trustees of the Associates in Fine Arts of Yale University made a request that the university bring to Chicago some of the unique art treasures for which Yale is famed, that the people of Chicago might have the opportunity of seeing them. The Art Institute, in playing host to the exhibition, in turn suggested that the art objects selected be of kinds and epochs not well represented in Chicago. Particularly requested were the Italian Primitives in the collection of the Yale Art Gallery which are celebrated in America for their wonderful condition as well as for their excellence as examples of the period.

The exhibition therefore will contain paint-

ings from the Jarves and Griggs collections which have been put into condition within the past five years by careful removal of the accumulation of the ages, so that they now appear as close to the original surfaces as possible, and are glowing with the rich hues of the tempera pigments in which they were painted. Part of the collection of early modern works forming the Société Anonyme group contains works of Marcel Duchamp, Picabia, Stella and others. The Moore and other collections of Oriental art include Near and Far Eastern textiles, a stone Buddha from Gandhara, Chinese bronzes and ceramics. The exhibition will occupy three of the East Wing Galleries, April 21 to May 1.



*Lady with a Rabbit by Piero di Cosimo, in the collection of the Yale Art Gallery, Jarves Collection*



*Still Life* by Juan Sanchez Cotán, 16th c. Spanish. Oil on canvas, 26 $\frac{1}{2}$ " x 34 $\frac{1}{4}$ ". A recent gift of Mrs. Leigh B. Block

## PEOPLE AND EVENTS

### May Festival

The Woman's Board of The Art Institute will hold its Fourth Annual May Festival on Monday, May 21 from six o'clock in the evening until ten-thirty. The Festival will be Spanish in spirit, featuring the Art Institute's Spanish collections. There will be tours of these various collections, provocative programs, Spanish in theme, held in the Goodman Theatre and in Fullerton Hall, and Spanish music in McKinlock Court. Refreshments will be served.

In addition to the enthusiastic support of the forty-five members of the Woman's Board, Mrs. Tilt Bissell, Chairman of the Festival, has enlisted the help of many of the 650 members of the Community Associates of the Woman's Board. These groups are now flourishing in the Flossmoor-Homewood, Hinsdale, Oak Park-River Forest, and Winnetka areas. The price of the Festival tickets is the usual \$1.50. Invitations will be in the mail shortly, and tickets may be purchased by mail or in the Lobby of the Art Institute for several weeks preceding the Festival. The public is cordially invited.

## PEOPLE AND EVENTS *Continued*

### *Visiting Artists*

The School of The Art Institute, following recent precedent, engaged three Visiting Artist Lecturers during the school year to give daily seminars to small groups of students, and one lecture to the entire student body, during the week of their stay. Kurt Seligmann of New York City was here in October; Rico Lebrun of Los Angeles came in early February, and Boris Margo, of New York City, in late February.

### *Fashion Show*

The Fashion Show offered in April by students of design in the School is a performance of interest to all. The young designers model their own original designs for contemporary dress, using in some cases woven materials and silk screen prints designed and executed by students of the School. Fullerton Hall is the setting for this hour-long Spring feature. First showing is on April 11 at 3:00 p.m. and is exclusively for a High School student audience. On Wednesday, Thursday and Friday, April 11, 12 and 13, evening shows are at 8:00 p.m. and are open free to the public.

### *Art Rental and Sales Gallery*

The very active Art Rental and Sales Gallery, sponsored by the Woman's Board, continues to adjust its policies to best serve the Chicago artists whose work it offers for home or office. A committee consisting of five representative artists, and five members of the Gallery, forms the policies for this service. Framed pictures and sculpture rent for \$5 to \$25 for a two months rental period. They may be bought for as little as \$50.00. Matted drawings, prints and watercolors are marked for sale from \$10 to \$49.50. A new policy for this second year of the Gallery's existence has been to increase the underwriting by the Woman's Board in order that commissions need be taken on sales only, and the entire rental fee turned over to the artist. Hours for selection of rentals or purchases are Wednesday, Friday and Saturday from 10:30 a.m. to 4:30 p.m.

### *Glee Club Concerts*

The final concerts of the nineteenth season of the Glee Club of The School of The Art Institute will be presented on Wednesday, June 6 and Sunday, June 10. Both concerts will be given in Fullerton Hall at 3:15 p.m. The accompanist will be Earl Mitchell and the conductor will be Carl Barkwick.



Janet Cox

Miss Janet Cox of Bronxville, New York, joined the staff on February 18 as Research Assistant in the Department of Prints and Drawings. Miss Cox recently spent two years in Florence working on her doctor's thesis, *The Drawings of Pontormo*, and will take her degree from Harvard.

Maude Kemper Riley, Editor of Publications and Head of Television Programming, resigned her position March 21 having married Edwin Weston Sours, and will live in Guadalajara, Mexico.

### *\$171,653 Contributed Toward Deficit*

Gifts toward the operating expenses of the Art Institute totaled \$171,653 from 1,431 contributors by March 5. The budget deficit for the current fiscal year, which ends June 30, is estimated at about \$215,000, so that an additional \$44,000 in gifts is needed during the next three months to balance the budget.

Some of the larger gifts during the current fiscal year have been recognized by electing the donors to the long established classification of Benefactor of the Art Institute or to one of the three new classifications created several years ago. Everett D. Graff, Mrs. Clive Runnells, and Commonwealth Edison Company have been elected Benefactors. Miss Bertha K. Evans and The Joseph and Helen Regenstein Foundation have been elected Patrons of the Art Institute. Mrs. Wm. Bross Lloyd and Mrs. Walter Byron Smith have been elected Sponsors of the Art Institute. Names of the new Patrons and Sponsors will be inscribed on the bronze plaque on the south wall of the main lobby.

Newly elected Friends of the Art Institute include Edwin C. Austin, James Brown IV, Frederick S. Colburn, James R. Getz, Stanley G. Harris, Henry N. Hart, Luria Brothers & Company, Mr. and Mrs. Charles H. Morse, Dorothy Wrigley Offield Charity Fund, Mrs. Donald M. Ryerson, Mrs. Joseph Schaffner, Sigmund Silberman Foundation, William A. Singer,

### *Changes*

Harold Joachim left the Art Institute end of February to become Curator of Prints and Drawings at the Minneapolis Institute of Arts. Dr. Joachim came to the Art Institute in the Spring of 1946 as first Research Assistant in the Department of Prints and Drawings, then became Assistant Curator of Prints and Drawings.



The Sonnenschein Fund, and Superior Concrete Accessories, Inc.

### **An American Exhibition in Venice**

The Venice Biennale, an international exhibition established by the Italian Government in 1895, in which more than thirty countries participate, opens in mid-June, in alternate years, and continues into late October.

This summer the Art Institute has selected a theme show for the United States Pavilion—"American Artists Paint the City." The paintings, which will fill four galleries, were chosen by Katharine Kuh, who also wrote the catalog which was designed by Suzette Morton Zurcher. Mr. Rich, Director of the Art Institute, is Commissioner for the United States.

The Museum of Modern Art which owns the American Pavilion invited the Art Institute to select and arrange the exhibition this year. Through the generosity of Mr. and Mrs. Arnold Maremont our participation was made possible.

### **Portraits on Television**

The Art Institute brought to television viewers in the area reached by Channel 11, Chicago's Educational TV Station, a series of thirteen weekly half-hour programs featuring portraits in the collections. The series began December 13 and ended March 6. Entitled *People Who Posed*, the programs involved the following

persons and works of art: Copley portrait of Mrs. Daniel Hubbard, with Frederick A. Sweet as expert; Rogier Van der Weyden portrait of a donor, Jan de Gros, with Daniel Catton Rich as expert; Grant Wood's double portrait, American Gothic, with Frederick A. Sweet; Alfred Stieglitz's Portrait of His Father, and other Stieglitz photographic portraits and street scenes, with Peter



*Head of May Milton*

Pollack; Degas's drawing of Mme. Musson and Two of Her Daughters, with Joshua Taylor of the University of Chicago. Toulouse-Lautrec's May Milton, and other celebrities of the Moulin Rouge (in conjunction with the Lautrec exhibition), with Thomas Folds of Northwestern University; a lacquer head of a Buddhist Monk, T'ang Dynasty, with Charles Fabens Kelley; Gentile Bellini's Two Orientals, with George D. Culler; Danjuro, a Japanese actor, and other Japanese prints

of the Kabuki theatre and players, with Margaret O. Gentles; Max Beckmann Self Portrait in drypoint, and other German artists' portrait prints, with George D. Culler; Picasso's Bronze Head of a Woman and other cubist portraits by Picasso, with Kathleen Blackshear; Van Gogh Self Portrait and other aspects of Van Gogh, with Joshua Taylor of the University of Chicago; a Mochica portrait jug of ancient Peru, with Alan R. Sawyer as expert.

### **Architect Honored**

The work of Ludwig Mies Van der Rohe, Director of Architecture at Illinois Institute of Technology, forms an exhibition on that campus held in honor of the brilliant architect's 70th birthday. The showing opened March 27 in the new glass and steel Architecture-Planning-Design building, itself one of the units designed by this internationally famous architect for Illinois Tech. The public showing continues through April 14, Monday through Friday from nine to nine.

### **Lautrec Exhibition Popular**

The exhibition of the paintings, drawings, prints and posters of Toulouse-Lautrec, which filled East Wing Galleries January 10 through February 15, was attended by 107,910 viewers. Sixteen thousand catalogs were sold.

### **Gift to the Library**

A facsimile volume of a codex compiled in the 17th century in Milan by Count Sebastiano Resta (1635-1714) was given to the Ryerson Library recently by Mr. Arthur W. Roberts, Vice President of the Continental Illinois National Bank and Trust Company of Chicago. Mr. Roberts received it from the Credito Italiano of Milan. The *Cento Tavole del Codice Resta*, Milan, 1955, was printed by Amilcare Pizzi, in Italy.

The Codex Resta, which consists of 224 plates with 248 drawings, for the most part Italian, is one of the treasures of the Ambrosiana Library's splendid collection of drawings. Count Sebastiano was a man of wide culture, of ardent scholarship, and an art collector, especially of drawings, of which he compiled various volumes. The plates reproduced in this book in the same measurements and color of the originals give an idea of the tastes and leanings of those seventeenth century collectors who were to become the founders of our public galleries. While compiling his codex, Padre Resta put down his annotations and digressions on the character of the artists he collected; and these, surrounding the superb and faithful facsimiles of the drawings themselves, enhance the value of the book for anyone with any interest in the period.

A.C.

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